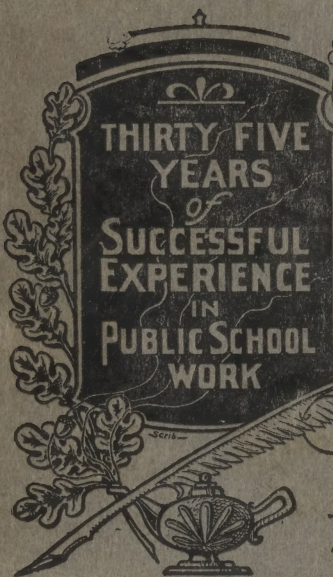


BOOK FOUR—GRADE FOUR



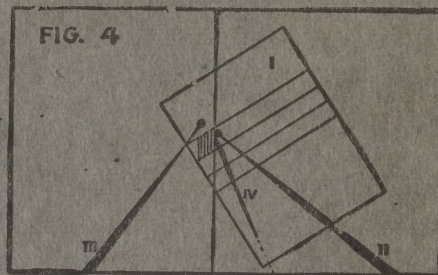
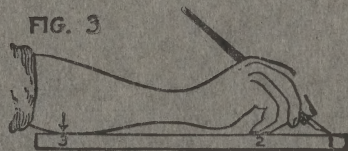
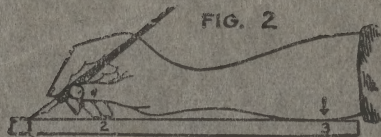
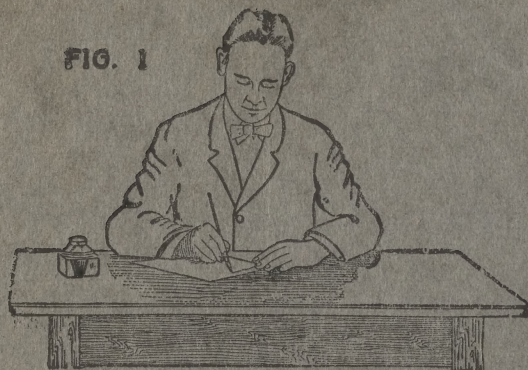
THIRTY FIVE
YEARS
of
SUCCESSFUL
EXPERIENCE
IN
PUBLIC SCHOOL
WORK

By

CREAMER'S
SYSTEM OF
PRACTICAL PENMANSHIP.

J. Creamer,
17 YEARS SUPERVISOR of PENMANSHIP
OKLAHOMA CITY PUBLIC SCHOOLS

Published
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CORRECT POSITION OF HAND, ARM AND BODY ILLUSTRATED

Figure 1 represents correct position of body; chest free from desk; both elbows on desk; feet flat on floor.

Figure 2 represents correct position (1) of penholder; (2) of movable hand rest; (3) of forearm muscles. Note carefully position of third and fourth fingers, keeping hand and wrist from touching the paper. The arm rotating on the muscles of the arms (see number 3 in the figure), furnishes the muscular movement.

Figure 3 represents view of arm and hand from opposite side from that represented in Figure 2.

Figure 4 represents: (I) paper in position on desk; (II) position of right arm on paper; (III) position of left arm on desk and of left hand to hold and shift paper; (IV) illustrates slant of penholder. Notice the line of vision from correct posture, and the slant of letters on paper.

THE PRACTICAL VALUE OF PENMANSHIP

Noah Webster once said: "It is no great credit to be a good speller, but is a very great disgrace to be a poor one." This statement of Webster's applies with equal force to the matter of writing, which during recent years has almost become one of the lost arts.

The question is often asked, "Why do so many pupils of our public schools of today write so poorly?" Certain facts seem to make this question difficult to answer. Teachers are enthusiastic and earnest; specially qualified supervisors direct the writing work; mechanically, the writing materials of today are nearly perfect. In spite of these factors, however, a very large per cent of our public school pupils write slowly, laboriously and too often illegibly.

The explanation of these apparent contradictions is that teachers and supervisors often devote their time and energy to systems of penmanship not based on scientific principles of penmanship and pedagogy.

A teachable system of penmanship must be based on a knowledge of the anatomy and physiology of the child, must appeal to the child mind and ought, above all, to be characterized by the greatest possible simplicity.

Creamer's System of Practical Penmanship, the result of twenty-five years of successful experience in the teaching of writing, is designed to meet the above requirements. It calls for normal, natural position of the body and because of its simplicity and beauty, it appeals to the teacher and pupil alike.

Instead of relying upon chance or fancy as to the size, form and slant of letters, this system is mathematically exact. By analyzing the letter from the chart which is found in each book, the pupil may get an accurate idea of each letter and figure.

The fine work of the artist is produced from the best model to be had. In the case of the pattern maker, the engraver and the sculptor, each must have a definite figure before him to do the best work; so it is with the student of writing. Correct forms are therefore indispensable.

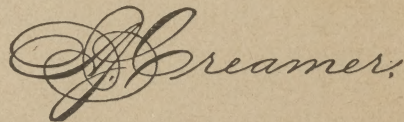
It is wholly unreasonable to suppose that pupils will achieve uniformity and symmetry in writing unless an exact model be impressed upon the conscious intelligence. This model must be uniform in size, form and slant. Close adherence to such an unvarying type of letter must eventually result in the formation of a clear mental picture of each capital and small letter in the alphabet, and likewise each figure in the Arabic notation.

Until this clear mental picture has been formed, no amount of practice can produce uniformly good writing because the child has no definite end to achieve in his practice. We insist then, upon absolutely correct form as a prerequisite to successful practice for pupils of any grade.

It should constantly be borne in mind that the goal of a series of lessons in penmanship is not to trace uncertain shapes on the leaves of a copy book, but to produce a rapid, plain and easily read handwriting.

In the preparation of Creamer's System of Practical Penmanship, the constant aim has been to unite beauty of form with ease of movement so that the logical result of intelligent practice will be conscious power upon the part of the pupil to produce legible writing with ease and rapidity of execution.

With this in view, essentials are especially stressed and directions for practice made as simple and direct as possible.

A stylized, cursive handwritten signature that reads "J. B. Creamer". The letters are fluidly connected, with a large, ornate initial "J" and "B".

A SUGGESTIVE FIRST MONTH'S WORK IN WRITING FOR GRADE FOUR

FIRST WEEK'S WORK

MONDAY—Have the pupils trace over with dry pen three or four times the traveling oval movement exercise numbered one on page seven, counting for them as follows: 1-2-3-4-5-6-7-8-9-(10); 1-2-3-4-5-6-7-8-9-(20); 1-2-3-4-5-6-7-8-9-(30), and so on up to one hundred. All traveling oval exercises should be counted in same manner. Do not pause or lift pen at the counts 10, 20, 30, etc. Maintain the rate of about one hundred forty down strokes to the minute. In this exercise the pupil's arm should rest on the desk and roll on the muscles of the forearm. The tips of the third and fourth finger nails form the movable hand rest. See figures 2 and 3 on inside of front cover. Now have pupils close books and create the same oval exercise on their practice paper several times with same count, position and movement. Care must be taken to keep the oval compact. Next let them open their books and compare their work with the copy. This frequent comparison with accurate forms is of utmost importance.

Question pupils closely as to where to begin, direction to travel, height, width, slant and space. They must see their faults in order to correct them.

Next have pupils trace over with dry pen the first element on page eleven, teacher counting as pupils trace: 1-2-3, etc., giving each stroke a count, and so on across the page. Count fast enough to keep the hand moving. A fair rate of speed would be about thirty to the minute. Next, have pupils close books and create this element on practice paper, teacher continuing the count. Next, have pupils open books and make a careful comparison of their work with copy in book.

The plan is to trace, create and compare until satisfactory results have been gained.

TUESDAY—Have pupils review Monday's movement drill, using same movement, count and speed. Next have pupils trace and count the second element on page eleven. This element should be made with an upward stroke of the pen. Use same speed as with first element and count as follows: 1-2-3; 1-2-3, giving each stroke a count, and so on across page.

WEDNESDAY—Have pupils spend about five minutes on exercise two, page seven, using same count as you did in exercise one, but increase the rate of speed. These exercises present the direct and reverse oval movements. Make each exercise fill space between ruled lines on practice paper as shown in plate. Arrows denote direction of movement.

Next have pupils trace, create and compare third element, page 11, using same count and speed as for second element.

THURSDAY—Spend a few minutes on movement exercise number five on page seven. Care should be taken to keep downward strokes compact. Count on downward strokes as follows: 1-2-3-4-5-6-7-8-9-(10); 1-2-3-4-5-6-7-8-9-(20); 1-2-3-4-5-6-7-8-9-(30), and so on up to one hundred. The rate of speed should be about two hundred downward strokes to the minute. Drive the arm in and out of the sleeve rapidly and freely. Make it vibrate with firmness as well as freedom.

Next have pupils trace, create and compare the first and second principles on page twelve, counting as follows: 1-2, 1-2, 1-2, and so on across page, allowing a count for each stroke. Make them at the rate of about fifty to the minute.

FRIDAY—Review Thursday's movement exercise. Then trace, create and compare the third principle, using about the same count and speed as with first and second principles.

SECOND WEEK'S WORK

Trace, create and compare exercise nine on page seven. Spend a few minutes each day on this or similar exercises. Spend one week on short letter group of letters, page thirteen. Build and practice each letter separately. Make parts on one line and create the letters on line below and so on across page. Continue this exercise until all letters of this group have been created. These letters should be reviewed each month.

THIRD WEEK'S WORK

Practice loop and stem group of letters on page fourteen, the same as short letter group.

FOURTH WEEK'S WORK

The fourth week should be devoted to a general review of all previous lessons, together with a specimen page from each pupil, which should be filed with the teacher at the end of each month's work. At the end of the school year have pupils bind their specimen pages and take them home, so that their parents may see what has been accomplished. For figure building, see page nine, which should be practiced as often as possible.

THE TEACHER AND THE BLACKBOARD

This writing book is carefully arranged for fourth year pupils.

All experienced teachers recognize the value of the blackboard, because pupils learn letter formation and free arm movement more easily by its use. Too earnest an appeal cannot be made to the teacher to become a good blackboard writer. The teacher who cannot place a good copy on the blackboard for the pupils will not impart to them the proper stimulus for their best efforts.

The teacher who can do things is the one who can command attention, maintain interest, and lead others to a higher degree of excellence.

Pupils need showing as well as telling.

It is possible to inspire, instruct and enthuse a class by means of apt illustrations on the board, not possible by any other means.

Now is the time and place to teach them how to stand at the board, hold chalk properly, and get a good idea of form and movement.

Remember that the first impressions are the lasting ones; so go slowly.

Hold the chalk as shown in plate (Fig. 5), between thumb and first two fingers.

Tip hand just enough to bring top end of chalk in contact with board.

This position keeps it from stubbing, and makes it possible to produce a light or heavy line at will.

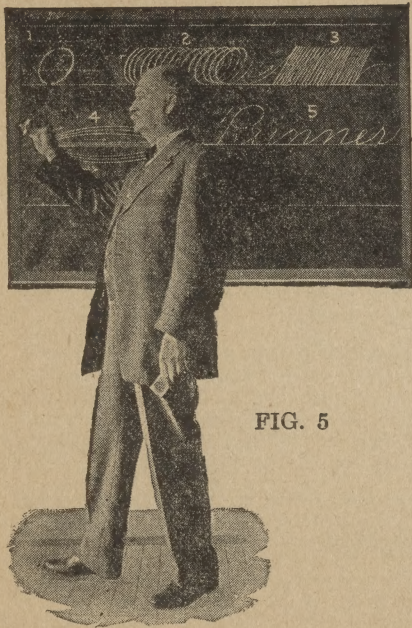


FIG. 5



FIG. 6

This plate shows correct position of writer's body at board, at beginning and ending of word. By causing the body to travel, as well as the hand, makes it possible to make all down strokes travel toward center of body and thus produce uniform slant. A front position prevents body action, making it impossible to govern slant by any fixed method.

Place copies on the board in the presence of the class, so that they may clearly see the work, the starting point, the proper slant, the course traveled, and the finishing point.

The size of blackboard writing should be, capitals and loop letters, five inches high, short letters, two inches high.

The Creamer System plan for this grade is to have pupils trace over, and not on, teacher's copy a few times with crayon. This plan develops form more quickly than any other and also creates a free arm movement.

One pupil at a time at the board is best for the teacher to demonstrate the proper position at the board, how to hold the crayon; (Fig. 5), correct position of the body and feet; (Fig. 6), where to start, course to travel and how to finish.

Spend from five to ten minutes each day, using different pupils until all have had blackboard training.

MOVEMENT EXERCISES FOR GENERAL PRACTICE

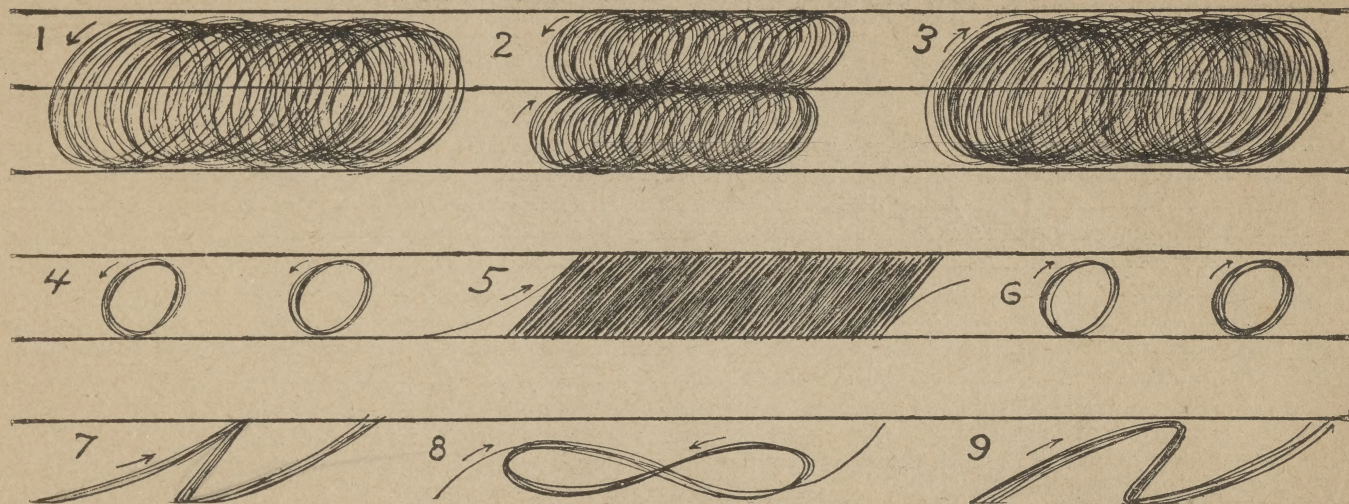
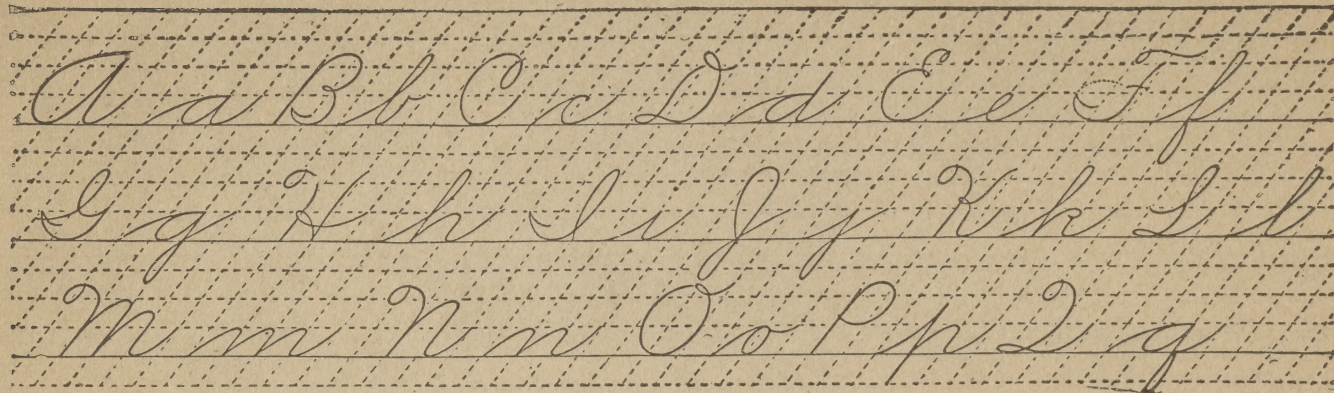


FIG. 7. Count on the above drills (1-2-3) thus: 1-2-3-4-5-6-7-8-9-(10); 1-2-3-4-5-6-7-8-9-(20); 1-2-3-4-5-6-7-8-9-(30), and so on. Do not pause on counts 10, 20, 30, 40, etc., but continue the movement up to one hundred. All single ovals should be counted thus: 1-2-3-4-5-6-7-8, rest. Push and pull exercise number five to be counted same as the traveling oval exercises numbers one, two and three. For exercises seven, eight and nine, simply allow a count for each stroke. Trace each exercise a number of times.

CREAMER SYSTEM LETTER CHART



This Chart is a perfect guide to letter form and should be carefully studied by all pupils.

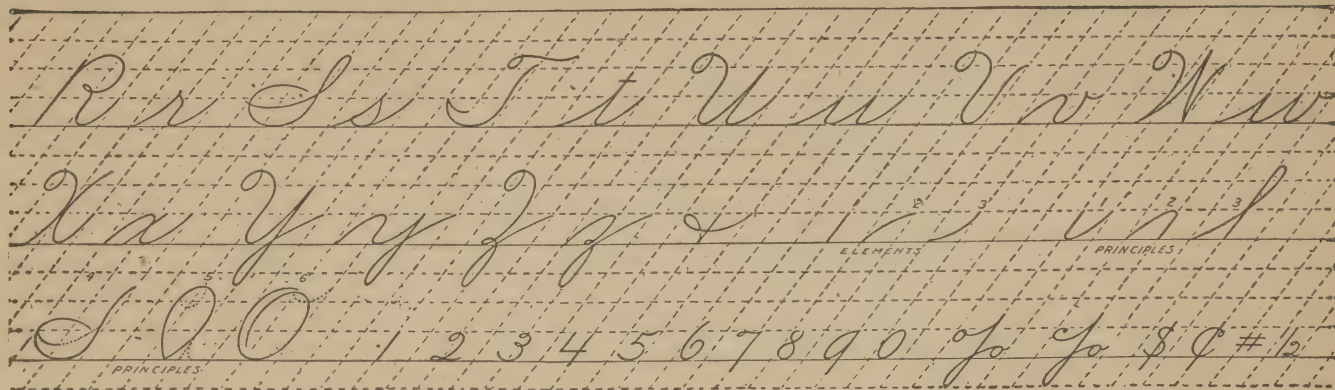
Creamer's Chart is the result of twenty-five years of actual experience in the teaching of writing.

It was invented because of repeated requests of teachers for a text that accurately defines a writing "space" and fixes beyond dispute the forms of letters.

This chart scientifically and accurately illustrates a writing space, and by building all letters from it, enables both teacher and pupil to make exact comparisons and to determine accurately all letter forms.

Instead of relying upon chance or fancy as to the size, form and slant of letters, refer to the chart.

CREAMER SYSTEM LETTER CHART—Continued



h—Is composed of third principle, second principle and third element. Two and one-half spaces high and three wide.

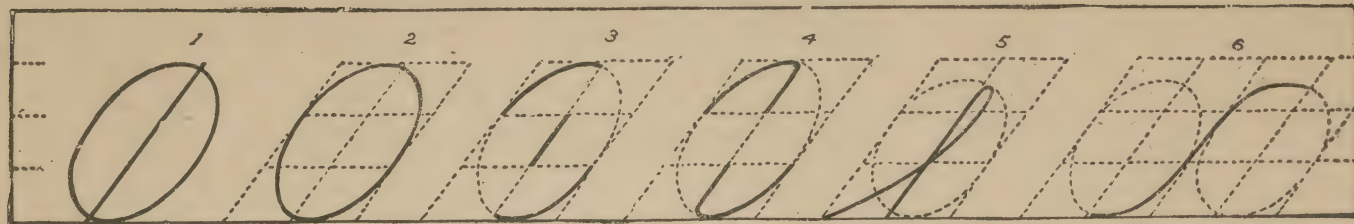
u—Is composed of third element and two first principles joined. Is one space high and three spaces wide.

j—Is composed of third element and inverted third principle. Is one space above base line and one and one-half below, and two spaces wide.

k—Is composed of third principle, modified third element and modified first principle. Two and one-half spaces high and three wide.

FIG. 8

CREATIVE PLAN OF THE CREAMER SYSTEM



This plate presents the creative plan of the Creamer System of Penmanship. The oval is the foundation principle from which all elements, principles, letters and the writing space are created.

No. 1 in plate illustrates the bisected oval. On the right of straight line, we find the right curve; on the left side of straight line we find the left curve. These are simply lines to be reduced to writing elements.

No. 2 in plate illustrates the mathematical plan of bisecting and trisecting the oval in order to gain its correct proportion. The bisecting and trisecting of the oval gives its exact proportion, and at the same time creates the writing space. A real and not an imaginary thing.

No. 3 in plate shows the straight line, right and left curves reduced to writing elements; also shows their definite relationship to space and oval.

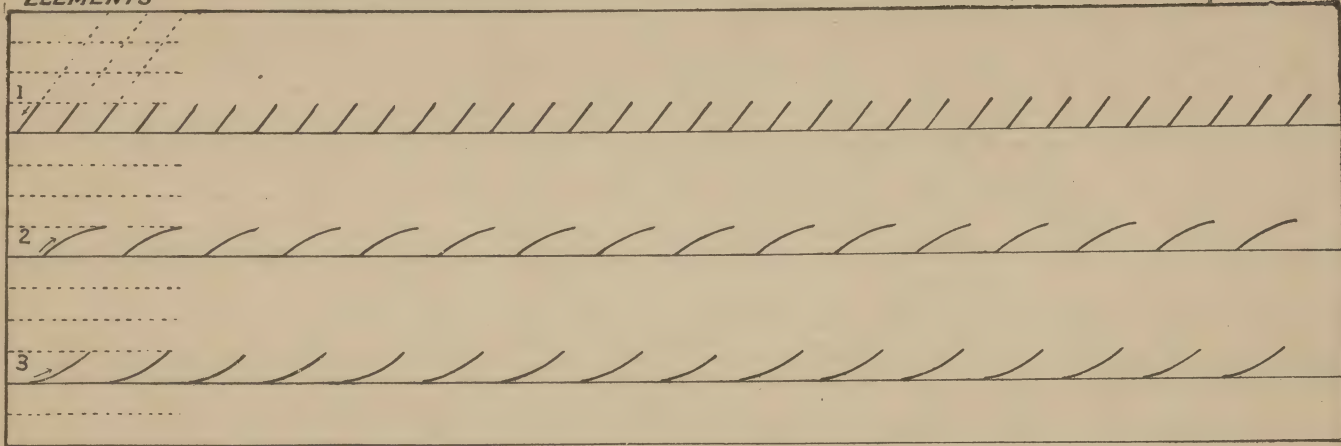
No. 4 in plate presents the first and second principles and shows their relationship to space and oval.

No. 5 in plate shows the third principle, and its relationship to bisect slant line, in figure No. 1.

No. 6 shows relationship of compound curve to oval.

ONE-HALF WEEK'S WORK

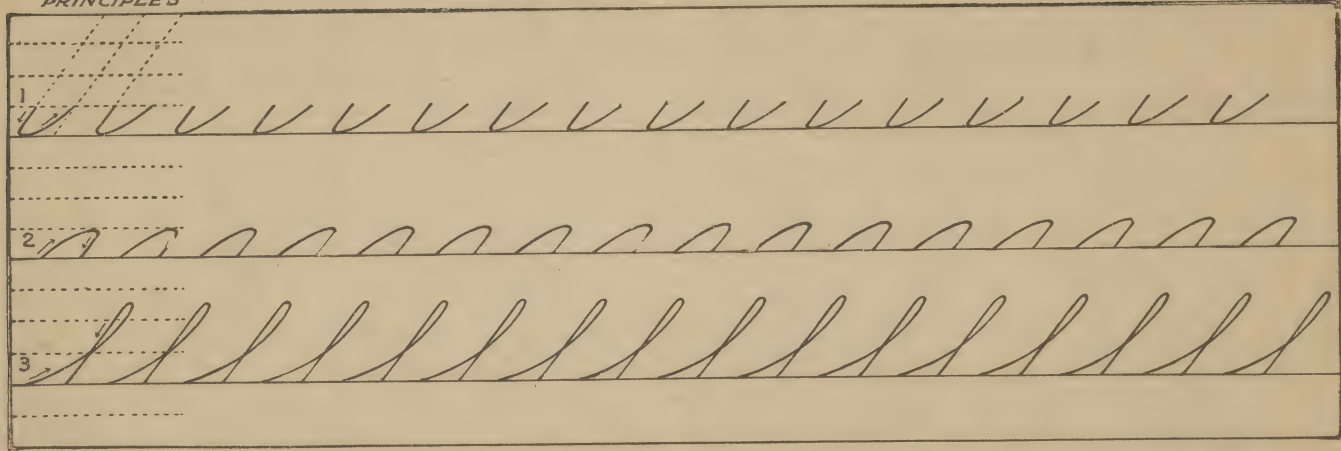
ELEMENTS



This plate presents the first, second and third elements, or the fundamental strokes of all short letters. They are very important and should be carefully studied and thoughtfully practiced as often as possible. Elements joined make principles, as shown on the next page.

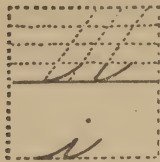
ONE-HALF WEEK'S WORK

PRINCIPLES



This plate presents the first, second and third principles. The first principle is composed of a first element and a third element joined one space high and one space wide, as shown in scale. The third principle is composed of a modified third element and a modified first element joined, two and one-half spaces high and one and one-third spaces wide.

ONE WEEK'S WORK



u v r s u l pr

u v r s e t pr

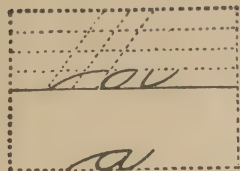
m n r r o n ol

m n r r o n d

Trace, create and compare exercise nine on page seven. Spend a few minutes each day on this or similar exercises. Then take up short letter group of letters. Build and practice each letter separately. Make parts on one line and create the letters on line below and so on across page.

Continue this exercise until all letters of this group have been created. These letters should be reviewed each month.

ONE WEEK'S WORK



-ob

-of

-of

h

h

d

g

g

h

h

h

h

h

ij

ij

ij

b

h

h

j

ij

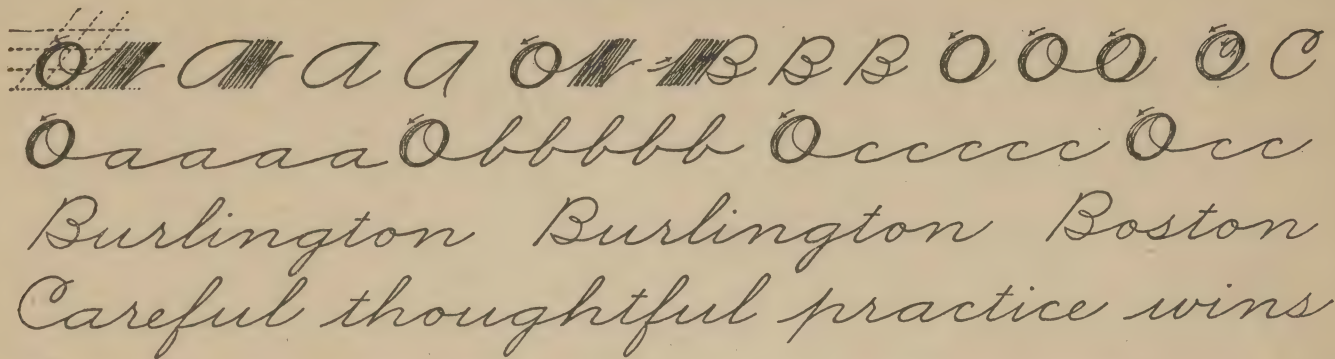
ij

This plate presents the stem and loop group of letters. Study the parts carefully, then make parts on one line, and join them together on line below as shown in plate.

See that loops cross one space above, and that lower loops cross on the base line.

Letter building is very important, and should be thoughtfully studied, and carefully practiced as often as once a month.

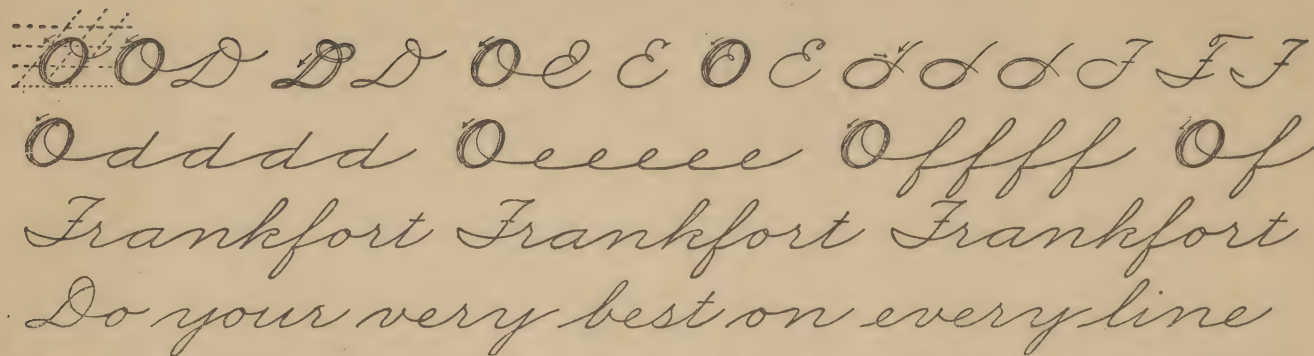
THREE WEEKS' WORK



Trace over all movement copies from four to six times with dry pen, using a free and easy movement. Count thus: 1-2-3-4-5-6-7-8-slide; 1-2-3-4-5-6-7-8 rest. Do not stop movement between forms. Go around the oval eight times, then up and down on straight line same number of times. When through tracing a copy, close books and work it out on practice paper, two or three lines of careful, thoughtful practice. Then open books and make careful comparison of pupils' work with copy. Find your errors, return to practice paper and correct them. Study copy before tracing.

The plan is trace, create and compare. Write all short words without lifting pen, and long ones, too, if you can.

THREE WEEKS' WORK

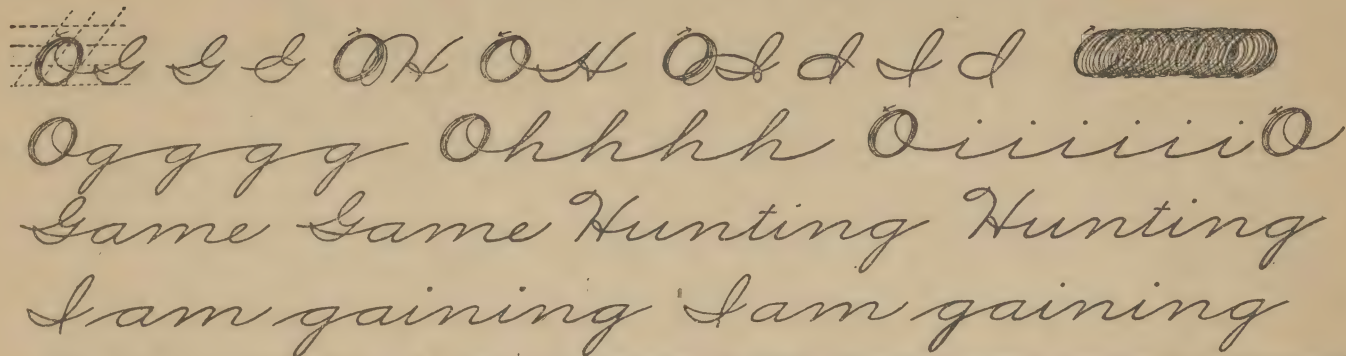


The muscular movement is the foundation of all good writing. The oval exercise, with its various modifications, is possibly the best form by which to train the muscles to act in unison. It should be practiced until it can be made in good form, with a free and easy movement. One hundred fifty down strokes to the minute is fair speed.

Trace all movement exercises with dry pen, slowly, in order to get correct idea of form, where to start, course to travel, etc. Go around all ovals eight times, counting thus: 1-2-3-4-5-6-7-8, capital "D," rest, or 1-2-3-4-5-6-7-8, small "d d d d," rest, being sure to keep count and pen together. A fair rate of speed would be about ten to the minute.


For word writing simply spell and call each letter by name as you make it being sure not to call letters faster than the pen travels. Compare all down strokes, slant and spacing, with scale of slant and space in top line of plate. Don't forget your specimen page.

THREE WEEKS' WORK



This plate presents the direct and reverse oval movement, "G" direct, "H" and "I" reverse. Practice the traveling oval exercise both ways. Do not forget to trace all exercises a few times with dry pen before using the practice paper. Be sure about position of body, feet, pen and paper. Go around all single ovals eight times, and without checking the movement, into and through the letter form. Count thus, 1 2 3 5 6 7 8, slide, capital "G," rest; 1 2 3 4 5 6 7-8, slide, capital "H," rest. In making this letter the pen is lifted from paper but movement does not stop. Write all words without stopping movement or lifting pen from paper. Dot "i's" and cross "t's" after word is written. Trace, create and compare is the plan. All down strokes, slant and spacing, is governed by scale of slant and space in top line of plate.

THREE WEEKS' WORK

O f f f f O k k k k O L L L 
O j j j j j O k k k k k O l l l l l O l
January Kipling Lightning L
Keep moving Keep moving Keep

As in preceding plates, trace, create and compare. Then again, trace, create and compare. The object is results, which means to trace, create and compare student work with copy in plate. Watch spacing between words and letters. Keep down strokes straight, parallel and light. All lower loops must cross on base line. Study all letters separately, as to where they begin and how they end, height, width, slant, turns, angles, crossings etc. Words should have careful study and practice. Don't forget position of body feet and paper. Don't scribble, practice systematically. Remember the specimen page.

THREE WEEKS' WORK

Om Om On On N N O O O O O
Ommmm Ooooooooo Onnnnn
Million Million Ninety Ninety
Out of movement into form OO

Each letter or line in this plate should have pages of practice. How about your position? Keep feet flat on the floor, back straight at the waist, both elbows on the desk, penholder pointing toward the shoulder, tips of third and fourth finger nails resting on paper, fleshy part of hand and wrist must not touch the paper. The copies in the plate contain the secrets of good writing, namely, movement and form. Study and trace each carefully in order that you may know what to practice. Thoughtful study and careful practice cannot fail to produce the desired results. Have you filed your specimen page?

THREE WEEKS' WORK

Op P P P P O O O L L R R R R R O O P P

Oppppp Oggggg Orrrrrr

Pippin Pippin Running Runner

Quality rather than quantity

Let us take an invoice before beginning the practice of these letters. Is your sleeve sufficiently loose to let the arm roll freely in and out of it while making the straight line exercise? * See how compact and yet how free and light you can make it and yet retain same slant from start to finish. Count and speed on straight line exercise five, page seven, same as on traveling oval. Count on down stroke only, about 150 per minute. Count for these movement exercises the same as in former lessons. Note beginning and ending of all letters and words. Compare spacing and slant of letters and words with scale of slant and spacing at top of plate.

THREE WEEKS' WORK

O O O O O T T U U U


Osssssss Ooooooooo Onnnnnn

Singing Singing Tuning Tune

Use a free muscular movement

The three essentials of good writing are position, form and movement. Hence, the necessity of seeing that the machine is in perfect running order. Next examine carefully, the form of letter or movement exercise to be made, where it begins, course it travels, how it ends, height, width, slant etc. Trace over all movement exercises with muscular movement, slowly at first, as you are supposed to be learning the road. A few times over each form puts mind and movement at ease. Remember the plan, trace, create and compare. Is your work satisfactory? If not, where are the faults? How about your slant and spacing? Keep in mind the specimen page.

THREE WEEKS' WORK

W V V V W W W W W X X X 

Valuable Valuable Valuable Value V
Welcome Welcome Welcome Welcome
Xenia Greene County Ohio Xenia

Notice carefully the relative size of the small and capital letters, as well as the number of spaces between ruled lines on your practice paper. The slant and space scale in copy shows that it is four spaces between ruled lines on your practice paper. The minimum letters are one space high, "t" and "d" are one and three-fourths spaces high, while all capitals and loop letters are two and one-half spaces high. It is not expected that you will be able to write mechanically exact, but you should stick as closely to the copy as is consistent with good movement. Do not forget the plan, trace, create and compare.

THREE WEEKS' WORK

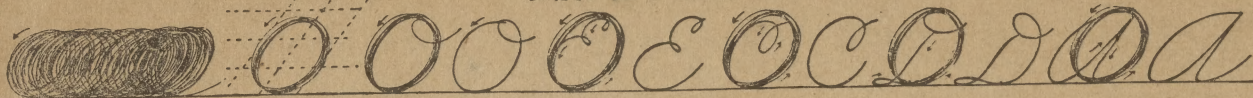


Youngstown Youngstown Young
Janesville Janesville Janesville f
You should always be ready You

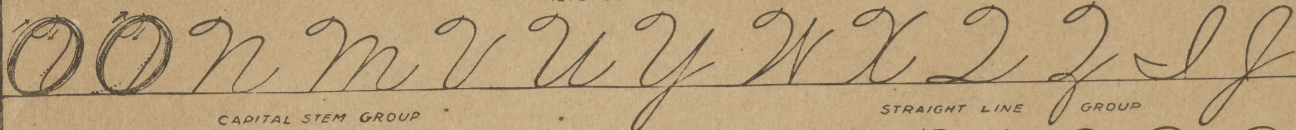
Practice this plate exactly as you did all others. Movement drills first, then the words and sentences. Be very careful about position of body, feet and paper, Trace all movement exercises very carefully with dry pen before using the practice paper. After writing two or three lines on practice paper, compare your work with copy. Find your faults, return to practice paper and correct them. The plan is trace, create and compare. Be sure and bind your specimen pages and take them home, so that parents may see your improvement. Always file a specimen with the teacher.

CAPITAL LETTER GROUPING

DIRECT OVAL GROUP



REVERSE OVAL GROUP



CAPITAL STEM GROUP

STRAIGHT LINE GROUP



Each letter in this plate should be thoroughly studied and carefully practiced. Note beginning and ending strokes, height, width, slant and spacing of letters. Compare similarity of letters in each group. Note scale of slant and spacing in top line. Study the relationship of each letter to the oval, also to straight line. All letters of the Direct Oval Group O, A, E, C, D, are made with the direct oval movement. The letters of the Reverse Oval Group, N M V U Y W X Q Z I J, are made with the reverse oval movement. The Capital Stem, G T F S L and Straight Line Groups, H K P B R are formed by combinations of direct and reverse oval movements.

TERMS DEFINED

ANALYSIS—The discussion of the form of a letter in which its height, width and depth in spaces are given and in which the elements and principles composing it are stated. For example, the small letter "u" is composed of a third element and two first principles joined. It is one space high and three spaces wide. All analyses may be verified by reference to the chart.

ARM MOVEMENT—Writing with the arm free from the desk; used in drills to bring about easy muscular movement.

CHART—The letters drawn to scale, showing correct form of capitals and small letters as to height, width, slant, etc. The plate to which reference is made for analysis.

COMPARISON—The careful inspection of the form made on practice paper to note how nearly it conforms to the form given in the copy. Careful comparisons constitute the key to success in this system.

ELEMENT—One of the three fundamental strokes from which letters are formed. The elements are shown on the chart. They are 1-a straight line, 2-a left curve, 3-a right curve. Elements joined make principles.

MUSCULAR MOVEMENT—Writing, with the muscles of the arm between the wrist and elbow resting on the desk, the arm rotating or rolling on the muscle of the forearm, fingers not moving. See positions illustrated on inside of front cover page.

PRINCIPLE—A combination of two elements. Principles are shown on the chart; they are 1-a first element and a third element joined; 2-a second element and first-a element joined; 3-a modified third element and a modified first element joined.

SLANT—The direction of the straight line in all letters.

SPACE—The writing unit used to determine the height, width, depth and slant of all letters and parts of letters; an oblique angled parallelogram or rhombus, one-eighth of an inch on a side, whose base angles are 52 degrees and 128 degrees.

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alphabet
inside